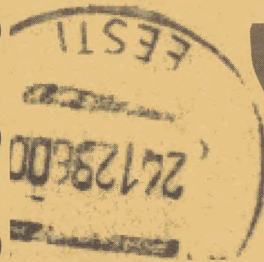
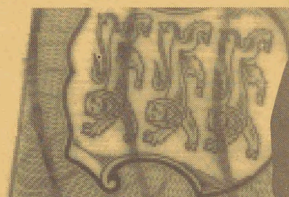


**Crossing Over/Changing Places**  
**October 15 - November 23, 1997**

at the Corcoran Gallery of Art  
Washington, DC

Art Festival





# Timeline

## acknowledgements

The *Crossing Over/Changing Places* project received major support from The Pew Charitable Trusts; The Office of Cultural Programs, Bureau of Education and Cultural Affairs, United States Information Agency; The Trust for Mutual Understanding; The International Program of the National Endowment for the Arts, a federal agency; The Washington Post Company; The Corcoran Gallery of Art; the Embassies of Bulgaria, the Czech Republic, Croatia, Estonia, Finland, Greece, Germany, Hungary, Italy, Latvia, the Netherlands, Slovenia, and Spain. Additional contributions have been given by The Magazine Group, Finnair, The Estonian-American Fund, Parsons Paper Company, Archival Art Services, Artex, Crowell and Moring, LLP, and The Hechinger Company. The Network of the Soros Centers for Contemporary Art provided travel funds to support the participation of several America-bound exchange artists. In addition many generous individuals have made contributions to support these programs.

Special appreciation goes to all of the museums and other institutions, the United States Embassies and United States Information Service [USIS] officers and the Cultural Ministers abroad that have cooperated in hosting this exhibition throughout the world.

## applause

Special thanks go to Neil Greentree, Sheena Calvert, Deborah Walkoczy, Bridget Lambert, Mira Friedlaender, Dottie Aukofer, Nancy Garruba, Michael Dennis, and Raki Jones for all of their design and production assistance over the years of the project.

Heartfelt thanks to the special individuals who have made the project possible over the years: E.J. Montgomery and Catherine Williamson, United States Information Agency; Buck Downs; the Consortium directors Judith K. Brodsky, Kathleen Edwards, Dusica Kirjakovic, Helen C. Frederick, and their staffs, and many volunteers.

This magazine is a guide to the *Crossing Over/Changing Places* exhibition and the corollary programs for its final showing at the Corcoran Gallery of Art. The exhibition has expanded to include artwork from the international artist exchange residencies that took place to and from Europe during the exhibition's four-year, United States Information Agency (USIA) -sponsored tour.

Everything about the Crossing Over Consortium and the *Crossing Over/Changing Places* project has been the result of generous give-and-take collaboration. This magazine is no exception: the design team—high school students of the greater Washington, DC, area—worked with professional artists to bring a fresh look to the project's complex history and plans for the fall. The fall programs described in this magazine will build yet another level of collaboration between the Crossing Over Consortium, the Corcoran Gallery of Art, the Corcoran School of Art, the District of Columbia Schools, the diplomatic corps and the Washington, DC, arts community. The intensive workshop programs this fall will lead to more long-term relationships between these groups, creating programs that truly integrate the full spectrum of the arts into public education.



The Corcoran Gallery of Art closes its 1997 *Year of The Print* by hosting—with the Corcoran School of Art—the *Crossing Over/Changing Places* exhibition. The public programs offered in conjunction with the exhibition reflect the internationalism of the project. The visiting artists and workshops with DC public schools will be a model for future educational programs reflecting the Corcoran's ever-expanding interests in prints and works on paper.

**Jack Cowart, Deputy Director and Chief Curator,  
Corcoran Gallery of Art**

The Corcoran School of Art is pleased to host *Crossing Over/Changing Places* in the Hemicycle Gallery as the final exhibition in the Corcoran Gallery's *Year of The Print*. The School is particularly pleased to have students from the Corcoran Art Mentorship Program (CAMP) and from the school's BFA degree program involved in various aspects of the project.

**Samuel Hoi, Dean, Corcoran School of Art**

It is a pleasure to bring *Crossing Over/Changing Places* home from its USIA-sponsored tour for a final showing at the Corcoran Gallery of Art and to share the richness of the exhibition's national and international tour and exchanges by expanding the exhibition to include new work from its travels. The participating Consortium programs—Pyramid Atlantic, The Print Center, The Rutgers Center for Innovative Print and Paper and the Lower East Side Printshop—are pleased to share their unique collaborative spirit with the Washington DC, area, particularly the public schools and universities.

**Jane M. Farmer, President, Crossing Over Consortium**

The many positive and emotionally moving entries in the Visitor's Book would be worth a cable by itself. One just said "I thank Amerika Haus Berlin and Arts America for having made this utterly fascinating and human exhibition possible."

**USIS Bonn, Unclassified Summary Cable**

# transfer

celebrates

**Crossing Over/Changing Places  
October 15 - November 23, 1997**

at the Corcoran Gallery of Art  
500 Seventeenth Street NW  
Washington, DC 20006

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a travel guide to the six years of the crossing over/changing places exhibition and exchange programs



## The Crossing Over Consortium

- is an organization motivated to investigate and celebrate diverse American and world culture.
- is an organization that facilitates technical and aesthetic advancement by means of affordable collaborative projects.
- is an organization that develops and promotes cultural and educational exchanges to bring a greater awareness to the general public about the creation, techniques and artistry of prints, papermaking and book arts.
- is an organization that links artists from various communities and print and paper disciplines, such as the four non-profit organizations in the *Crossing Over/Changing Places* project: the Lower East Side Printshop, New York; The Rutgers Center for Innovative Print and Paper, Rutgers, The State University of New Jersey, New Brunswick, NJ; The Print Center, Philadelphia, PA, and Pyramid Atlantic, Riverdale, MD.
- is an organization that began as an informal group to organize an exhibition of prints, paperworks and artist's books and residency programs associated with the participating workshop programs.
- is an organization that began the *Crossing Over/Changing Places* exhibition tour in the United States in 1991.
- is an organization that held an artist and facilitator's panel and a workshop directors' panel in conjunction with the first opening in Philadelphia. The panel highlighted the unique approach to collaboration shared by these programs and led to the decision to formalize the Consortium for the purpose of promoting regional and international exchange among artists.
- is an organization that began the United States Information Agency-sponsored European exhibition tour in April 1993, in Prague.
- is an organization that based the Europe-bound Exchange on the European itinerary and sent 23 artists and facilitators to 14 countries to conduct programs and collaborative workshops in nearly every one of the 21 venues on the tour.
- is an organization that built the America-bound Exchange around the tour, bringing eight international artists from Eastern Europe and Finland for residencies in the United States.
- is an organization that celebrates the end of the *Crossing Over/Changing Places* tour with a showing of the exhibition, expanded to include works from the international exchanges, at the Corcoran Gallery of Art, October 15 to November 23, 1997.

## The next steps include

- continuing to foster collaborative projects with contacts made in the *Crossing Over/Changing Places* tour to stimulate technical discovery and achievement, sharing of methods, ideas and cultures.
- continuing to broaden involvement in projects that revitalize traditional hand papermaking—adding innovations such as the recycling of waste paper for the less-permanent uses—as exemplified by the Paper Road/Tibet project.
- continuing to participate in projects that introduce ecologically-sound hand papermaking to cultures that have extensive fiber resources but limited uses for them, such as the Taller PACOS, a CARE project in Ecuador.
- continuing to organize exhibitions, publications and interactive public programming for participants of all ages, generating greater public interest in and understanding of these collaborative projects and exchanges.
- continuing to build an historical archive of works on and of paper that chronicles the history of these interactions.

## The Board

- of Directors of the Crossing Over Consortium operates as a 501 (c)(3) tax-exempt organization. The directors include Jane M. Farmer, President; Judith K. Brodsky and Kathleen Edwards, Vice-Presidents; Susan Rostow, Secretary; and Helen C. Frederick, Treasurer; working with Lynne Allen, Eileen M. Foti, Gail Deery, Dusica Kirjakovic and Miriam Schaer, Directors.



### The Print Center Philadelphia, PA

1 November – 7 December 1991

- Collaborator's Panel: Arlan Huang, William Jung, Susan Rostow, Miriam Schapiro, Margo Humphrey, Eileen M. Foti, Bilg  Friedlaender, Cindi R. Ettinger, Winifred Lutz, Timothy Sheesley, Shigemitsu Tsukaguchi, Ke Francis and Helen C. Frederick.

below: Miriam Schapiro in discussion with Ke Francis, William Jung, Arlan Huang

### University of Colorado at Colorado Springs

Colorado Springs, CO

13 March – 30 April 1992

- Lecture by Jane M. Farmer.

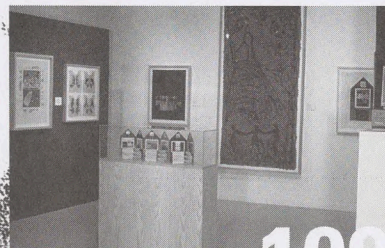
### Anderson Gallery, Virginia Commonwealth University

Richmond, Virginia

27 August – 4 October 1992

- A panel of artists.

below: Colorado Springs—installation of exhibition



## EUROPE-BOUND EXCHANGE:

### Czech Republic : Prague

6 April – 2 May 1993

ULUV Exhibition Hall

### Helen C. Frederick

- Lecture/demonstrations and workshops at three academies on eastern and western styles of hand papermaking and how to make waterbase monotypes at the time of sheet drying.

1993

below: Grand Opening in Prague



1991

philadelphia



colorado, 1992  
virginia



## PARTICIPATING WORKSHOPS



**The Rutgers Center for Innovative Print and Paper, New Brunswick, NJ**

Judith K. Brodsky, Director  
Lynne Allen, Professor  
Eileen M. Foti, Master Printer  
Gail Deery, Master Papermaker  
Nanci Hersch, Administrator



**artists:**  
Lynne Allen • Doty Attie • Judith K. Brodsky  
James Andrew Brown • Nadine Delawrence  
Carmen Lomas Garza • Leon Golub  
Margo Humphrey • James Lavadour  
Yong Soon Min • Juan Sanchez  
Miriam Schapiro • Joyce J. Scott

**America-bound Exchange I artist:**

Zora Stancic, Ljubljana, Slovenia

**America-bound Exchange II artist:**

Sandor Raczmolnar, Budapest, Hungary

The Rutgers Center for Innovative Print and Paper is a center for the development of leading edge printmaking ideas within Rutgers, The State University of New Jersey. A diverse group of artists-in-residence—at many different levels in their careers—are invited to collaborate with the printers in excellent new facilities that make available the best technical expertise and equipment for lithography, intaglio, silkscreen, relief, papermaking, photo processes, letterpress and book arts.

The Center offers three fellowship programs each year: New Jersey Printmaking Fellowships, made possible in part by the New Jersey State Council on the Arts, selecting six artists from a pool of more than 200; National Printmaking Fellowships for minority artists, supported in its first year in part by the National Endowment for the Arts; and International Fellowships that include a long-term exchange program with the Union of Artists in Russia.

While in residence, artists interact with university faculty and students. Graduate and upper-level undergraduate students are offered instruction and internships in the studios. The center also offers short-term workshops open to area artists and the community.

**Lower East Side Printshop, New York**



Dusica Kiriakovic, Director  
Susan Rostow, Master Printer and former Artistic Director  
Miriam Schaefer, Board Member and Instructor

**artists:**  
Tomie Arai • Ken Chu • Melvin W. Clark  
Leon Golub/Nancy Spero • Arlan Huang  
William Jung • Robert Longo • Susan Rostow  
Juan Sanchez • Miriam Schaefer  
Clarissa T. Sligh • Chrysanthe Stathacos

**America-bound Exchange I artist:**

Jagoda Kaloper, Zagreb, Croatia

**America-bound Exchange II artist:**

Liina Siib, Tallinn, Estonia

Lower East Side Printshop (LESP) was founded in 1968 as a community-based arts and resource center. Today it continues to provide its local community, Lower Manhattan and artists in New York City, with a full range of printmaking facilities. The programming is designed to expose participants to a broad range of fine art printmaking, including silk-screen, intaglio, relief printmaking, photo processes and hand papermaking. Artists produce a variety of artwork including print editions, monotypes, artist's books, installations and posters. Today LESP serves almost 100 artists, awards twelve grants, and educates more than 100 adults and 600 public school students annually.

The Printshop is a fully equipped, professional studio facility. Programming includes: subsidized studio space, technical assistance and classes in a variety of printmaking techniques at differing skill levels. Artists can avail themselves of professional development opportunities such as instruction on portfolio and resume development, slide documentation and informal critiques. Artists associated with the LESP are considered for Printshop-generated exhibitions. The Printshop offers competitive grants to minority artists specifically, as well as to selected artists with proposals to realize challenging printmaking projects in collaboration with the master printer. Through diverse activities, the Printshop has earned a local, national and international reputation.

### Who will go to America?

Yesterday in the Prague exhibition hall "ULUV" there was opened the exhibition of new American art Crossing Over/Changing Places, which will move to more than 14 European cities by turns. It shows 77 works of the art by various artists.

Among them there are pieces of graphic art by Helen Frederick, who came to Prague. As we have learned, this lady is in our country for the first time and in addition to it, her aim is also to get acquainted with Czech artists. "I am interested in getting acquainted with those who are able to change their opinion on

art," she told us during the opening. She has got acquainted with the works of art by artists only from catalogues so far. However already on Thursday she will be able to enrich her list. She will visit the students of Academy of Arts and Crafts, for whom she will hold a seminar....

The name of the exhibition Crossing Over/Changing Places expresses dynamism and movement. It represents works of art by artists of different workshops (from the cities of New York, New Brunswick, Philadelphia and Riverdale).

from the Prague newspaper "Blesk"

**Croatia: Rijeka**  
**13 May – 5 June 1993**

Modern Gallery of Rijeka

**Eileen M. Foti**

- Lecture demonstrations and workshops at the Pedagogskog Faculteta on lithography techniques using chine collé and special ink effects.

below: Eileen Foti at Pedagogskog Faculteta using chine collé

<sup>2</sup> [one that

rijeka

transfers]

1993





**The Print Center, Philadelphia, PA**

Kathleen Edwards, Director  
Smokie Kittner, Gallery Store Manager  
Joan Wetmore, Assistant Director  
Chad Johnson, Exhibitions Preparator

The Print Center is a non-profit organization that supports contemporary prints and photographs as vital contemporary arts, encourages the appreciation of the printed image in all its forms through exhibitions with related programs, and provides educational information to the public, services to artists, and enjoyment to those who make, collect, or are interested in printmaking and photography. Founded in 1915 as The Print Club, The Print Center continues the original focus of the organization: to effect a change in attitude that led to seeing contemporary printmaking as a fine art. The Print Center is known internationally for its role in supporting printmaking and photography; and during the tour of the *Crossing Over/Changing Places* exhibition the Center held exchange exhibitions with Bulgaria and Latvia, countries from which their America-bound Exchange artists came.

Services to artists, collectors and the public include one-person exhibitions emphasizing emerging artists and innovative approaches; the annual competition of prints or photographs, now in its seventy-first year; group exhibitions; periodic critic-in-residence series; the "25 x 25" project, providing a free forum in book form for artists without curatorial restrictions; presentations by artists; the sponsorship of small traveling exhibitions; an information center and an informal slide bank. The Print Center's Gallery Store provides opportunities for artists to increase their visibility through sales of work and contacts with the art community and is also a retail outlet for other non-profit organizations. A Collectors Series of lectures is offered to those interested in issues pertaining to the history and appreciation of printmaking and photography and aspects of collection care. The Print Center's archive collection at the Philadelphia Museum of Art, established in the 1940s, now numbers more than one thousand prints and photographs. Selections from this archive were shown at the Museum in the summer of 1997.

In the club's tradition of involvement in the making of prints, in 1988 the Print Center developed the Artist-in-Residency Project, exploring the possibilities of collaborative printmaking. Under club-sponsorship four artists worked in one or both of the two Philadelphia commercial printmaking shops, Corridor Press and the Tsuka-Guchi Atelier. Experimentation and collaboration were stressed, with virtually no demands made with respect to end products. America-bound Exchange artists worked with Tockington Studio, also in Philadelphia.

## Croatia: Zagreb

### 13 June – 19 July 1993

Zagreb Museum of Contemporary Art

**Robert Cumming**

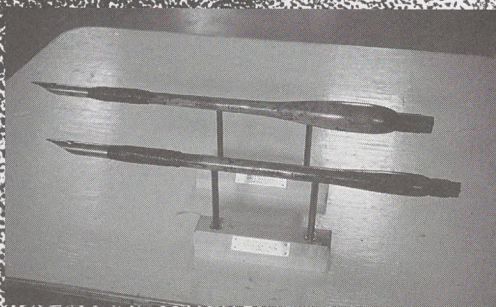
- Collaborative portfolio with selected students from the Academy of Fine Arts, public lectures and interviews.

In spite of a heavy rain more than 100 artists, art critics, diplomats, journalists, state and city officials, gathered Thursday evening, June 17, in the Gallery of Contemporary Art, Zagreb, for the opening of the Arts America Graphics exhibition *Crossing Over/Changing Places*. Embassy CDA Ronald Neitzkie, Deputy Minister for culture Nikola Jaksic, and gallery director Davor Maticcivic gave brief opening remarks...

USIS unclassified post report

left: Robert Cumming sketch

below: Robert Cumming sculpture: Broken Brush Becomes Pen



# 1993

## Slovenia: Nova Mesto

### 4 September – 16 October 1993

Dolenjski Museum of Novo mesto

**Lynne Allen**

- First week, Nova Mesto: a discussion with artist at the Modern Galerie, and a program for the secondary students in Nova Mesto.
- 27 Sept - 1 October, intensive lithography workshop for artists at the International Graphics Center, collaborative book project.

**The Tsuka-Guchi Atelier, Philadelphia, PA**

Shigemitsu Tsukaguchi, Director and Master Printer

artists: Robert Cumming • Lois Lane



This custom printing studio is run by Shigemitsu Tsukaguchi who was born in Japan where he learned the Ukiyo-e wood block printing tradition. He introduces the process to the artists for whom he prints and translates contemporary artwork into this centuries-old technique. Tsukaguchi writes of his collaborations:

*A successful print looks deceptively simple, but it creates interest on many levels for many people, like a fine piece of music. My skills are used in subtle aspects, such as color balance, color contrast and the use of different blacks varying in hue and temperature. Ukiyo-e prints usually require three specialized people—artist, carver and printer—to achieve the final product. I am both carver and printer; this eliminates confusion between the carver's and printer's vision. I transfer the artist's vision to the woodcut print. I must adapt my skills and technique to each different image; this is the collaboration between the artist and the printer. The woodcut prints by Cumming and Lane have transparency, density and subtlety; but they do not resemble the typical woodcut print. This was our exploration of a new woodcut method, and we think it was successful.*

Tsukaguchi's own artwork is in the equally challenging medium of the mezzotint, a painstaking technique which, in the hand of this master, emphasizes the image. The artist creates the illusion of simplicity, again deceptively so.

**Tockington Studio, Philadelphia, PA**

Bobbie Lippman, Director and Master Papermaker  
Mary Phelan, Master Printmaker

**America-bound Exchange I artist:**

Igor Boudnikov, Plovdiv, Bulgaria

**America-bound Exchange II artist:**

Ieva Iltnere, Riga, Latvia

Tockington Paper Studio/Clearing Press were founded as a collaborative workshop for printmaking, papermaking and letterpress by Bobbie Lippman and Kent Kasuboske in 1993. The residency of Igor Boudnikov was their first major collaboration. Since the death of her partner, Kasuboske, Lippman has worked with her longtime colleague from the University of the Arts, Master Printer and book artist and proprietor of Irish Pig Press, Mary Phelan. Still located in the same section of Philadelphia, Lippman and Phelan worked with Latvian artist Ieva Iltnere.



**Pyramid Atlantic, Riverdale, MD**

Helen C. Frederick, Founding and Artistic Director; Ellen Hill, Managerial Assistant and Resident Printer; Bridget Lambert, Registrar and Resident Printer; Pamela L. White, Membership and Annual Appeal; Oscar Gonzalez-Ceron, Master Printer; Susan Goldman, Master Printer; Brad Freeman, Consultant for Artist's Books; and Neil Greentree, Photography

**artists:**

Pacita Abad • Cynthia Carlson • Ke Francis  
Helen C. Frederick • Bilg  Friedlaender •  
Tom Green • Rick Hungerford • Tom Nakashima  
Lawley Paisley-Jones • Kenneth Polinskie  
Joyce J. Scott • Clarissa T. Sligh  
Edgar H. Sorrells-Adewale

**America-bound Exchange I artist:**

Jan Cincera, Prague, Czech Republic

**America-bound Exchange II artist:**

Elna Saloranta, Helsinki, Finland

Pyramid Atlantic is an artist-centered community and work site that explores print media, paper and the art of the book. Its mission is to provide these resources to professional and student artists, young audiences and the general public. This vision supports a commitment to innovative, collaborative exchange between artists in a setting that encourages experimentation and professional development. This setting and its community stimulate technical discovery and achievement, sharing of methods, ideas and cultures and the growth of knowledge.

Pyramid's international reputation attracts an array of artists from throughout the world to experiment and work together. Exhibitions and public programs further enhance the connection between living artists and the culture that supports them. An historical archive of works on paper chronicles the history of these interactions; it is a unique resource and a major collection of contemporary art.

Pyramid seeks to create a place where the creative process is tangible and alive for all who wish to seek it, regardless of background, age or ability. Its active intern/apprentice program attracts high school, college and university students and teachers from throughout the United States and abroad into Pyramid Atlantic's studios. Students from area public and private schools often receive their first exposure to the collaborative process on the *Making Connections* project. Pyramid Atlantic's emphasis on collaboration, creative problem-solving and attention to materials generates more than new artistic ideas and works of art. Through its educational philosophy, Pyramid helps to create and sustain a community that accommodates and welcomes new technologies and the advances they bring to culture.

**Corridor Press, Otego, NY**

Timothy P. Sheesley, Director and Master Printer  
Conrad Schwable, Master Printer

**artists:**

Robert Cumming • Lois Lane • Winifred Lutz  
Art Spiegelman • Art Spiegelman/ Charles  
Burns/Kim Dietch

Corridor Press is a lithography printshop originally founded in Philadelphia, PA, by Tamarind-trained Timothy P. Sheesley from 1984 – 1992 and now located in Otego, NY. Sheesley's four collaborations during The Print Center's residency project were opportunities to display his virtuosity as a collaborative printer.

*In recalling some of the highlights of working with each of the four artists in the residency program, the first thing that comes to mind is the diversity of style, background and personality. Robert Cumming was accustomed to working with new and different printers, having printed in many studios. He has well-honed printmaking skills and lithography was not foreign to him. He brought along a watercolor that he felt confident he could translate into a print. It was my pleasure to present him with a multitude of possibilities as to size, number of colors, size of edition and a number of impressions as well as a variety of lithographic techniques for making the prints.... Winifred Lutz's work was very difficult for me to envision as a lithograph. I can honestly say she has created objects that were truly unimaginable. Her unyielding sensibilities to light, form and content made for a collaboration of intensity and led to new discoveries for me as well as for her....*

**The Ettinger Studio, Philadelphia, PA**

Cindi R. Ettinger, Director and Master Printer  
artist: Bilg  Friedlaender



The Ettinger Studio is an intaglio and relief process contract editioning printshop. Ettinger describes her shop:

*It is the problem-solving aspects of the job I find so alluring. For artists with limited or no printmaking background, there are no preconceived ideas of what the limitations are. For them the emphasis is on the artwork rather than techniques. It is up to me to help an artist by explaining technical options that can lead to desired effects. Together we collaborate through every step of the plate making process.... I enjoy prints that take advantage of marks that can only be created through a particular print medium. An intaglio print, for example, can have an incredibly lush and dimensional surface, even in black and white. While collaborating I encourage the artist to realize this wonderful potential and to utilize it.*

# 1993-1994

The graphics exhibit opened at the Dolenjski museum in Novo Mesto. The Ambassador, minister of Culture Pelhan and artist Lynne Allen made brief remarks. The opening was reported on the night news of television Slovenia, fifteen minutes of the weekly cultural program of television Slovenia "Osmi Dan" was devoted to an interview with Allen and Slovene artist Branko Suhy. There was extensive coverage of the exhibit in the weekly Magazine "Miadina" and the major Slovene dailies.

USIS unclassified post report

## Bulgaria: Varna 15 November 1993 – 5 January 1994

Art Gallery Varna  
**Rick Hungerford**

- Intensive large-scale pulp painting workshop for Varna artists, with lecture/demonstration for a large number of artists.

## Bulgaria: Sofia 20 January – 28 February 1994

Cyril & Methodius Museum  
**Rick Hungerford**

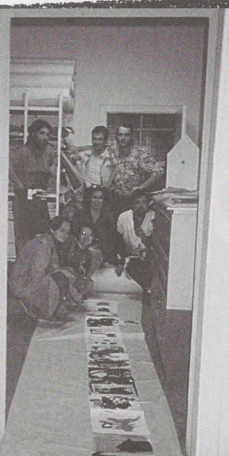
- Intensive large-scale pulp painting workshop for 6 – 8 artists, with lecture/demonstration for a larger number of artists.

Kathy Edward's program began with an excellent five-day seminar on curatorial and non-profit issues.

*Crossing Over/Changing Places.* The exhibit's official opening on January 14th was attended by approximately 150 people

# bulgaria

far left and left: Lynne Allen with students  
right: Kent Kasuboske and Igor Boudnikov





In a post-Cold War environment, democratic initiatives are emerging all over the world. One of democracy's many distinct features is to promote the concept of collaboration and its underlying philosophy that:

*"the whole is greater than the sum of its parts."*

The arts community is no exception to this process as exemplified in an ambitious visual arts exhibition, *Crossing Over/Changing Places*, a cultural presentation of the United States on modern print projects and paperworks that is currently on a four-year European tour.

On the surface, *Crossing Over/Changing Places* is a collaboration between the public and private sector, a necessary good in an age of scarce government dollars. It is sponsored jointly by the Office of Cultural Programs, Bureau of Education and Cultural Affairs of the United States Information Agency, an independent federal agency responsible for the U.S. Government's overseas information and cultural programs, and by the Pew Charitable Trusts, one of the nation's largest private philanthropies supporting the work of non-profit organizations in the fields of culture, education, the environment, and other human services.

*Crossing Over/Changing Places* began as a collaboration of 40 artists, an eclectic group of varying ages, ethnicities, and cultural identities who came together to work with techniques in printmaking and papermaking. The artists worked with four Northeast print shops and studios which support the work of artists who might be considered somewhat "risky" by the commercial art world. In this atmosphere they could be free to pursue art as a means of public expression, as opposed to the standard "fame and fortune" art that harbors temporal and economic pressures.

Printmaking and papermaking are media that require another type of collaboration between the artist and master printer. For artists accustomed to more solitary pursuits like sculpting and painting, the complexity and social aspect of working with printers or papermakers was an exhilarating challenge. William Jung, who collaborated with Susan Rostow at the Lower East Side Printshop in New York summed up the collaborative process in a panel discussion that preceded the European tour:

**"I came with a total misconception. I was thinking, 'I'm an artist,' so, I was going to work with that printer, and I was going to say, 'Here, print this.' Well, no way. Most painters that I've spoken to worry because there is so much technical stuff that seems to stand in the way. We're so used to just picking up a brush and knowing what we want to do. In printmaking there are many steps involved, often without an immediate response from the medium; therefore people shy away from it. They don't quite get over the initial hump. Once you get over the hump, then suddenly it's very exciting. . ."**

*Excerpted from full article of the same name by Nancy E. Snow, Presidential Management Intern, United States Information Agency, 1993.*

## Bulgaria: Sofia

**Kathleen Edwards**

- Exhibition project for Union of Artists, graphics exhibition from the two workshops with Rick Hungerford at Shipka 6; artists' presentation; lecture on curatorial and exhibition practices; monotype workshop at Union of artists' printshop.

**Bulgaria: Pleven**  
**1 – 25 March, 1994**

Art Gallery Iliva Beshkov

- No Europe-bound artists were sent.

**Estonia: Tallinn**  
**29 April – 29 May 1994**

Tallinn Art Hall

**Susan Rostow & William Jung**

- Water-base monotypes and collagraphs, Art University and Graphic Artists' Union, lecture tour of exhibition.

*left: monotype by Maria Duhteva  
below: Liina Siib and Susan Rostow*

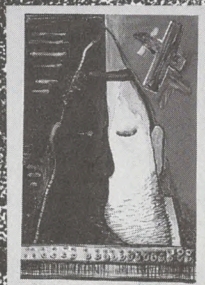


*The opening of the Arts America exhibit Crossing Over/Changing Places. In the Tallinn Art Hall on April 20, the exhibit made a considerable splash in this sophisticated venue. The impact was more than visual and had a resonance beyond the impressive reality of the work.*

*The exhibit arrived from Bulgaria in time without damage, with only some bolts on the crates missing. The condition report was completed by Jung and Rostow, who will deliver it to curator Jane Farmer upon their return to U.S.*

*USIS unclassified post report*

sofia



estonia

1994

*right: William Jung*





**Oct.  
22-23** wed/th



**Eileen M. Foti**, master printer at Rutgers Center for Innovative Print and Paper working with New York artist **Arlan Huang**.

**Local Schools:** UDC (*Meridith Rohe*)  
Northern Virginia Community College (*Michael Platt*)  
Duke Ellington (*Bill Harris*)  
Fillmore Art Center (*Mary Giammetto*,  
*Bonnie Willette* or *Rachel Ann Cross*)  
Horace Mann Elementary (*Jean Iker*)

**Oct.  
29-30** wed/th



Master papermakers **Helen C. Frederick** of Pyramid Atlantic, **Bobbie Lippman** of Tockington Paper Mill and **Gail Deery** of Rutgers Center for Innovative Print and Paper working with Iowa artist **Rick Hungerford**.

**Local schools:**  
Corcoran School of Art (*Lynn Sures*)  
Corcoran Mentoring Program (*Judy Byron*)  
George Mason University (*Jerry Clapsaddle*)  
Coolidge High School (*Sonja Fung*)  
Paul Junior High School (*Martha Gentry*)

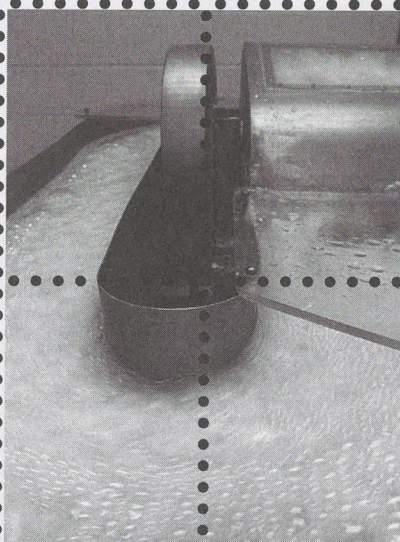


**Nov.  
5-6** wed/th



**Susan Rostow** and **William Jung** from Fourth Street Waterbase Printshop working with Pennsylvania artist and Rutgers professor **Lynne Allen**.

**Local schools:**  
George Washington University (*Skip Barnhart*)  
Cardozo High School (*Roxanne France*)  
Wilson High School (*Alex Wilson & Carole Huberman*)  
Lincoln Junior High School (*Julia Moe*)  
Chinese Community Church (*Juanita Chan*)



**Consultants for Selections of Students & Schools:**

Allen Reamer, Ballou High School;  
Teresa Grana, Latin American Youth Center; Al Maitland, Prince George's Arts Council; Alec Simpson, DC Commission for Arts & Humanities; Judy Byron & Scott Habes, Corcoran Mentoring Program; Anne Abramson, Programming, Ovations; Rena Watson, Instructional Supervisor for Art, DC Public Schools; Veronika Jenke, Museum of African Art; Karin Cordell, Center for Systemic Educational Change, DC Public Schools; Diana Zurer, Arts & Humanities Initiative, DC Public Schools; Susan Mordan, Educational Programs, Meridian International.



**Susan Goldman** from Pyramid Atlantic working with New York artist **Juan Sanchez**.

**Local schools:**  
Montgomery College (*Barbara Kerne*)  
Bell Multi-cultural High School (*Teresa Ghiglino*)  
Oyster School (*Carole Whelan*)  
Latin American Cultural Center (*Judy Byron, Tessa Grana*)  
McFarland Middle School (*Tina Buker*)

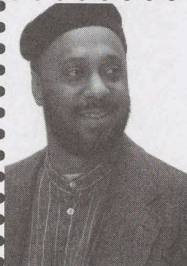
**Nov.  
12-13** wed/th



**Nov.  
19-20** wed/th

**Miriam Schaer** from the Lower East Side Printshop, working with New Jersey artist **James Andrew Brown**.

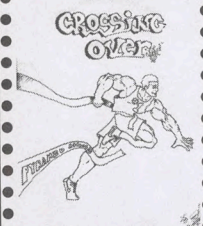
**Local schools:** Howard University (*Winnie Owens-Hart*) Spingarn High School (*Carole Scott*)  
Jefferson Junior High School (*Jane Battistea* or *Eduardo Gyles*) John Eaton Elementary School (*Lenore Hoover & Sara Larocca*) James Birney Elementary School (*John Maviglia*)



**Gallery 16 Transfer Program: Collaborative Workshops at the Corcoran Gallery of Art**  
A City-wide Arts and Education Program during *Crossing Over/Changing Places* exhibition venue, October 15 - November 23, 1997.

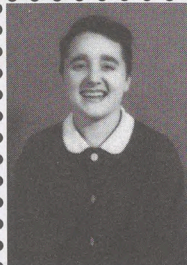
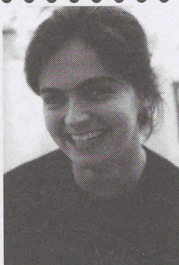
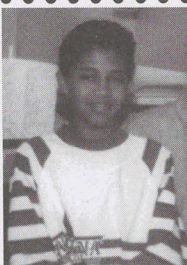


# Crossing Over Consortium Exhibition: Oct. 15 – Nov. 23, 1997 Corcoran Gallery



What I actually learned from this project is working in groups and experiencing a new type of art that is typography and graphic design. I would like to thank everyone.

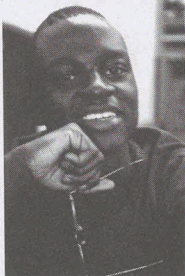
**Wondwossen Shimeles,**  
Cardozo Senior High School



pull-out poster



L

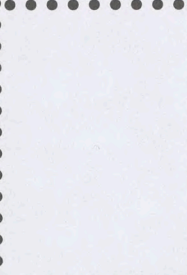


I think if it weren't for our joining together [and working] as one, this project would not have been successful. I want to thank Pyramid Atlantic and my collaborators for a wonderful week.

**Jordan Allen,**  
Duke Ellington High School for the Arts

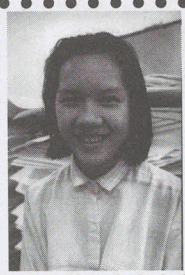
In many respects the exhibition, *Crossing Over/Changing Places* is a perfect vehicle for a world-wide tour. It celebrates the emergence of personal story-telling and mythology in print and paperworks, a trend which is responding to the universal need that every culture has to tell its own story.

*Crossing Over/Changing Places* began as a collaboration of 40 artists, an eclectic group of varying ages, ethnicities, and cultural identities who came together to work with techniques in printmaking and papermaking. The artists worked with four Northeast print shops and studios which support the work of artists who might be considered somewhat "risky" by



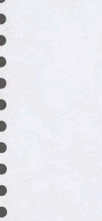
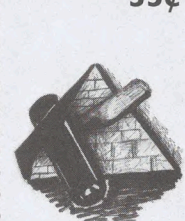
What is collaboration? Collaboration is working together to complete a task. It is a great experience working collaboratively at Pyramid Atlantic.

**Thanh-Ha Nguyen,** Bladensburg High School

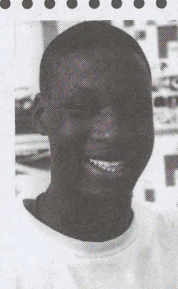
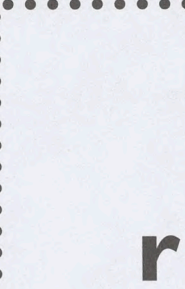


What is collaboration? Collaboration is working together to complete a task. It is a great experience working collaboratively at Pyramid Atlantic.

**Thanh-Ha Nguyen,** Bladensburg High School

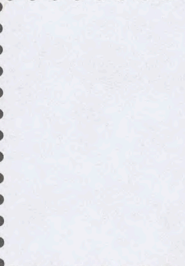
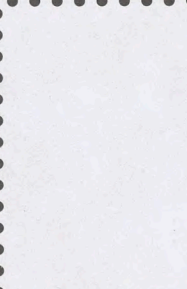


The print "is like a prayer. In some religions you recite the same thing over and over to elevate yourself to a certain spiritual level. The more you recite, the more you unburden. . . the image is about empowerment and the projection of oneself forward, about oppression as a vehicle for self-expression. . ." –Margo Humphrey



I would like to thank all of my instructors and new friends for a wonderful week.

**James Williams,**  
of the almighty Spingarn Greenwaves



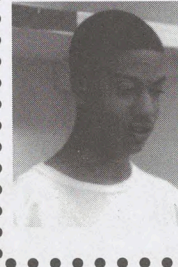
I had a wonderful week here at Pyramid Atlantic and learned a lot about art and bookmaking. Most of all I enjoyed working with a group of professionals who helped all of us in many ways. Thanks to all of them for making this possible.

**Hilda Salazar,**  
Latin American Cultural Center



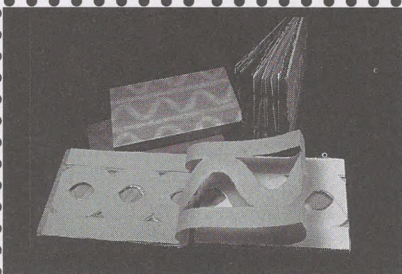
I enjoyed learning about all the different travels and events in Europe.

**Mark Walker,**  
Duke Ellington High School for the Arts





32¢



this art is "so much more engaging because people emphasize with the idea of telling a story. It's the people's art."

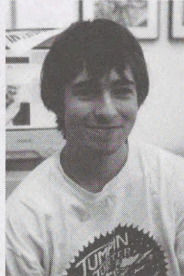
-Miriam Schapiro

tural identities who came together to work with techniques in printmaking and papermaking. The artists worked with four Northeast print shops and studios which support the work of artists who might be considered somewhat "risky" by the commercial world.

-Nancy E. Snow

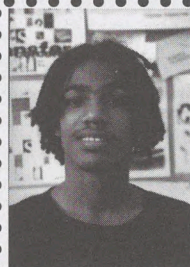
Experimenting in art is important to learn and experience new things; but always start with a base.

**Kylee Kennedy,**  
Suitland High School



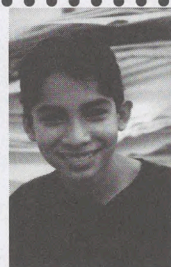
For me it was wonderful to work on the book and working with all the other students has been a good learning experience.

**Mauricio Nolasco,**  
Bell Multi-cultural High School



I had a wonderful experience working with students from all over Washington, DC.

**Suleiman Shifaw,**  
Cardozo Senior High School



J

I really liked working on this magazine. I also enjoyed working with different types of artists; because I learned something from them every day I went to Pyramid Atlantic.

**Luis Peralta,**  
Bell Multi-cultural High School

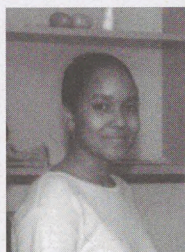
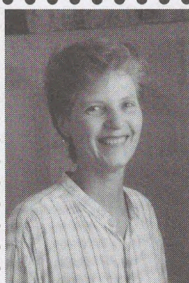


32¢



"Together works beautifully."

R



I learned that culture's diversity is a part of art in itself.

**Alyssa Poole,**  
School Without Walls

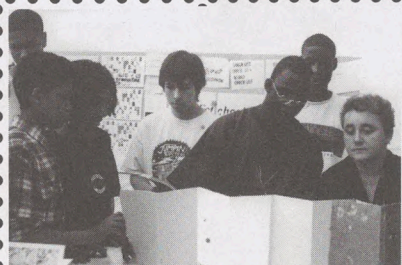
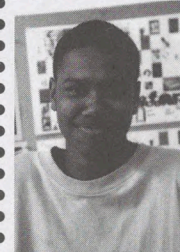
transfer  
PULL  
OUT  
poster

32¢



I like working with different artists form all over Washington, DC. I also learned to work well with others.

**Brandon Harper,**  
Spingarn High School



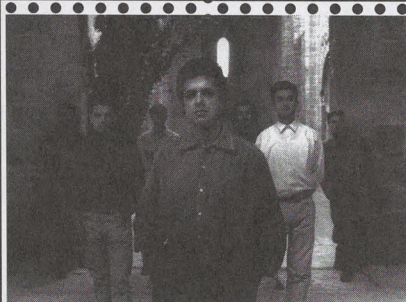


**\*Wednesday, October 15, 6:30pm:**

Corcoran Members' Spanish Evening, a performance by the Spanish Dance Society followed by a preview of the Crossing Over/Changing Places exhibition with wine & tapas reception.

**Friday, October 17th, 6:30 pm:**

Opening: Palermo Paperworks: Work from the Accademia di Belle Arti di Palermo, October 17 – November 16, 1997. Lecture, "Working in Palermo" by Susan Goldman and Edgar Sorrells-Adewale, followed by reception, Italian Cultural Institute, 1717 Massachusetts Avenue, NW, Suite 104, for information, (202) 387-5161, ext 3.

**• Sunday, October 19th, 5 pm:**

Italian Cultural Institute and Corcoran School of Art Concert: Giovanni Sollima's *Spasimo* [Agony], Ensemble Soni Ventorum, Giovanni Sollima, cello. No charge.

**\*Wednesday, October 22, 6:30pm:**

Corcoran Members' "The Collaborative Print Experience." Guest artists: Eileen M. Foti of Rutgers Center for Innovative Print and Paper and New York artist, Arlan Huang.

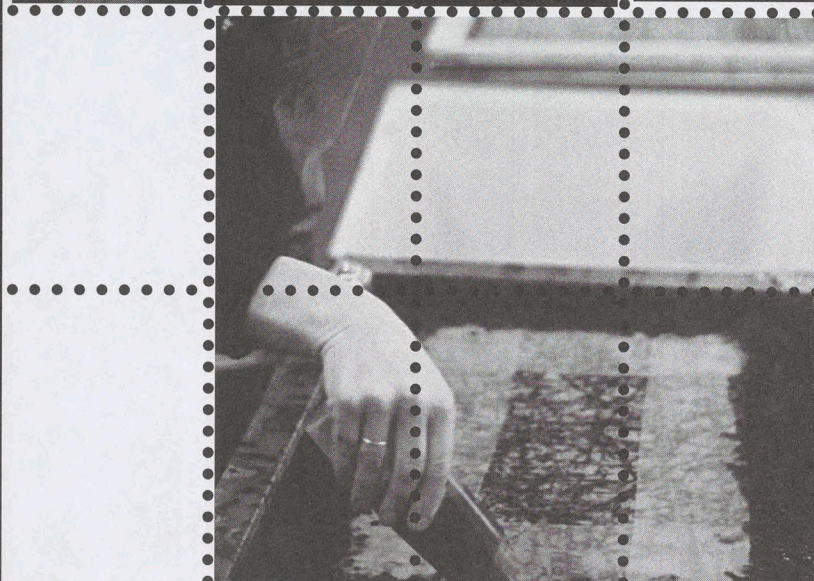
**\* Wednesday, October 29, 6:30pm:**

Corcoran Members' "Artists Who Make Paper:" Workshop/discussion featuring Guest artists, Rick Hungerford, working with master papermakers Helen Frederick of Pyramid Atlantic, Bobbie Lippman of Tockington Paper Mill and Gail Deery of Rutgers Center for Innovative Print and Paper.

**• Thursday, October 30, 5:00pm:**

Gallery 16 Discussion: Athens feminist painter and book artist, Despina Meimaroglou will speak on Contemporary Art in Athens, hosted by the Embassy of Greece.

Free guided tours of the exhibition are available for school classes and groups of fifteen or more through the Education Department of the Corcoran Gallery of Art. Call as far in advance as possible. For reservations please call 202-639-1730.

**\* Wednesday, November 5, 6:30pm:**

Corcoran Members' Program: "Leon Golub & Nancy Spero: A Conversation" with slides, followed by an International Reception sponsored by the Embassies of the Republic of Estonia, Germany, Greece and The Netherlands.

**Thursday, November 6, 7:30 pm:**

Opening "Petra Collaboration: Ernestine Ruben and Jan Cincera" at the Czech Embassy, 3900 Spring of Freedom Street, NW, no charge [phone 202-274-9127 for directions].

**• Thursday, November 13, 6:00 pm:**

Gallery 16 Collaboration Discussion: Susan Goldman from Pyramid Atlantic with New Yorker, Juan Sanchez.

**Sunday, November 16:**

"Embassy Sunday:" All embassy exhibitions will be open 1-5pm, no charge. Embassy of Estonia, Finland, Czech Republic and the Italian Cultural Institute

**Sunday, November 16:**

Opening of *Finlandia Paperworks* Embassy of Finland, 3301 Massachusetts Ave., NW, Washington, DC

Phone Embassy for time and directions

**Saturday, November 22 - Sunday, November 23:**

Pyramid Atlantic's Fifth Book Arts Fair at the Corcoran Gallery of Art, entrance fee \$15 for two-day general admission and lecture series, \$6.00 general admission, for more information and student rates, call Pyramid, 301-459-7154 and 577-3424.

**Admission**

- Sponsored by Corcoran School of Art, no charge
- \*\*\* Corcoran School of Art event in Auditorium [no charge].
- \* Corcoran Gallery of Art Members event in the Corcoran Auditorium, individual evenings \$15 members, \$20 non-members; series of 4 evenings, \$50 members, \$60 non-members; students with ID \$5.00/session [does not include receptions].



# Satellite Embassy and Gallery Exhibitions:

**The Art Society of The World Bank: *Our Own Work***  
Master Printmakers and Master Papermakers from the *Crossing Over/Changing Places* Exhibition Project  
November 1997 – Spring 1998

Lynne Allen • Ed Bernstein • Gail Deery • Cindi R. Ettinger  
Eileen M. Foti • Helen C. Frederick • Susan J. Goldman • Ellen Hill  
Kent Kasuboske • Dusica Kirjakovic • Bridget Lambert  
Bobbie Lippman • Marte Newcombe • Mary Phelan • Susan Rostow  
Timothy P. Sheesley • Anya K. Szytkitka • Sergei Tsvetkov  
Shigemitsu Tsukaguchi  
1818 H Street, NW, Washington, DC

**Embassy of the Czech Republic: *The Petra Project***  
Ernestine Ruben and Jan Cincera

November 6 – December 14, 1997  
3900 Spring of Freedom Street, NW, Washington, DC 20008  
For hours and directions, call 202.274.9127

**Italian Cultural Institute: *Work from the Accademia Linguistica Di Belle Arti De Genoa School of Architecture of the University of Genoa and the Fine Arts Academy of Palermo***

October 17 – November 16, 1997  
1717 Massachusetts Ave., NW – Suite 104, Washington, DC 20036  
For hours and directions, call 202.387.5161

**Embassy of Finland: *Finnish Paper Art***  
as part of *Crossing Over/Changing Places* at the Corcoran Gallery of Art  
Installations by eight Finnish artists

November 16 – 23, 1997  
3301 Massachusetts Ave., NW, Washington, DC 20008  
For hours and directions, call 202.298.5824

**Embassy of Estonia: *Prints and Paperworks by Contemporary Estonian Artists from the Soros Center for Contemporary Art-Tallinn.***

Mid-October – November, 1997  
For hours and directions, call 202.588.0101

**Kathleen Ewing Gallery: *Photographs by Ernestine Ruben***

November 7 – 26, 1997  
1609 Connecticut Ave, NW, Washington, DC 20005  
For hours and directions, call 202.328.0955

## Latvia: Riga

15 June – 24 July, 1994

**Kenneth Polinskie**

Museum of Foreign Art

- Handmade paper without a beater or press, pulp paintings, Fine Arts Academy Summer Workshop.

*The exhibit Crossing Over/Changing Places opened at the Riga Museum. The opening was well attended by museum representatives, local artists, students and professors of the Art Academy. Representatives from USIS, Helsinki, as well as members of the diplomatic community in Riga. PAO Jim Kennedy and artist Ken Polinskie gave short introductory speeches about the nature of the exhibit.*

*USIS unclassified post report*

## Finland: Helsinki

18 August – 30 September 1994

Helsinki City Arts Museum, Helsinki Festival

**Jane M. Farmer**

- Conservation work on exhibition and frames, walking tour at press conference and attended opening.

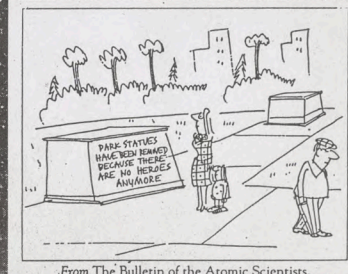
r i g a

*Both the exhibit and visiting artist Ken Polinskie were very well-received. Polinskie worked hard both at the workshop and on the exhibit. This tied the two separate events together very nicely...*

f i n l a n d

...this was a useful cultural experience for everyone involved and demonstrated the importance of the USIA programs of this kind in the area. Thanks and regards...

1994



From The Bulletin of the Atomic Scientists.



In all measurements, height precedes width precedes depth where relevant.

# LYNNE ALLEN

Furlong, Pennsylvania

Rutgers Center for Innovative Print and Paper

- 1 *D70596*, 1991  
Monoprint on Nideggen paper  
23.6" x 17.1" image; 30" x 22.2" sheet
- 2 "Insomnia," from *BOMJ Series*  
(without concrete place for living), 1990  
Etching and dry point on Rives BFK  
6.1" x 5.9" image; 14.9" x 11.2" sheet

# DOTTY ATTIE

New York City, New York

Rutgers Center for Innovative Print and Paper

- 3 *No Teeth*, 1987 - 1989  
Hand-colored lithograph series on  
white Arches panels over cream  
Rives BFK panels Six panels,  
each 6.3" x 6.1"; width together, 43.6"

# JUDITH K. BRODSKY

Princeton, New Jersey

Rutgers Center for Innovative Print and Paper

- 4 "The Garbage Pyramid Rises Above  
New York," from *The Meadowlands  
Strike Back*, 1989 - 1991  
Color lithograph on white Rives BFK  
29.6" x 41.9", image and sheet
- 5 "Final Resting Places Compared," from  
*The Meadowlands Strike Back*, 1989 - 1991  
Color lithograph on white Rives BFK  
29.6" x 41.8" image and sheet

# JAMES ANDREW BROWN

Paterson, New Jersey

Rutgers Center for Innovative Print and Paper

- 6 *Almost Ashamed*, 1990  
One-color lithograph, black on white  
Rives BFK Four panels, each 30" x 22.7"

# NADINE DELAWRENCE

(1953 - 1992)

Rutgers Center for Innovative Print and Paper

- 7 *Isis II*, 1990  
Four-color lithograph and cut, shaped  
collagraph on white Arches and  
buff Arches 37" x 39" image

# CARMEN LOMAS GARZA

San Francisco, California

Rutgers Center for Innovative Print and Paper

- 8 *Heaven and Hell*, 1991  
Seven-color lithograph with gold leaf  
on white Arches 30.2" x 22.6"

# LEON GOLUB

New York City, New York

Rutgers Center for Innovative Print and Paper

- 9 *Encounter*, 1986  
Four-color lithograph on white Arches  
22.4" x 30.4" image and sheet
- 10 *White Squad*, 1987  
Three-color lithograph on white Arches  
29.7" x 42.1" image and sheet

# MARGO HUMPHREY

Cheverly, Maryland

Rutgers Center for Innovative Print and Paper

- 11 *The History of Her Life Written Across  
Her Face*, 1991  
Six-color lithograph on white Rives  
with chine collé on buff Rives,  
metallic powder, gold leaf 32.3" x 28.9"

# JAMES LAVADOUR

Adams, Oregon

Rutgers Center for Innovative Print and Paper

- 12 *Untitled*, 1990  
Five-color lithograph on white Arches  
19.1" x 33.4"

# YONG SOON MIN

Los Angeles, California

Rutgers Center for Innovative Print and Paper

- 13 *Talking Herstory*, 1990  
Five-color lithograph and photo processes  
on grey Rives with chine collé on tan  
Kitakata 30.1" x 22.2"

# JUAN SANCHEZ

Brooklyn, New York

Rutgers Center for Innovative Print and Paper

- 14 *Isabel/Caguana/Rosado*, 1988  
Nine-color lithograph on buff Rives BFK,  
chine collé photo lithograph on Natsuma  
paper 30.2" x 22.6" image and sheet

# MIRIAM SCHAPIRO

New York City, New York

Rutgers Center for Innovative Print and Paper

- 15 *Frida and Me*, 1990  
Nine-color lithograph on white Rives  
BKF, with color photo copy on archival  
paper, fabric and photo lithograph  
chine collé on Mohawk superfine  
42.1" x 29.7" image and sheet

# JOYCE J. SCOTT

Baltimore, Maryland

Rutgers Center for Innovative Print and Paper

- 16 *Untitled*, 1991  
Varied edition; up to five-color  
lithograph and collagraph, some with  
intermittent pigment dusting; one-half  
on black Arches, one-half on white  
Arches; some of the edition to be cut  
out and reassembled on paper hand  
made by the artist at Pyramid Atlantic

29.38" x 41.38" irregular

Loaned by the artist

# TOMIE ARAI

New York City, New York

Lower East Side Printshop

- 17 "My Rising Waters," from *Concrete  
Crisis: a PAD/D Project*, 1986  
Silkscreen on Coventry paper  
24.7" x 19.5"
- 18 *Angel Island Poem*, 1990  
Silkscreen with collage and  
hand-coloring on Rives BFK  
19.9" x 27.1"
- 19 *Yearning*, 1991  
Silkscreen with hand-coloring on  
Rives BFK 22.5" x 30.2"

# KEN CHU

New York City, New York

Lower East Side Printshop

- 20 *Identified: Asian-American Male  
(Ken Doll)*, 1991  
Silkscreen on glass, painted wood  
21.4" x 11.3" x 5"

# MELVIN CLARK

Brooklyn, New York

Lower East Side Printshop

- 21 *Offering*, 1988  
Color woodcut, reduction block on  
buff Rives BFK  
21.1" x 16.1" image; 27.8" x 22.3" sheet
- 22 *Bee Bop Bass*, 1989  
Color woodcut, reduction block  
printed on buff Rives BFK  
21.1" x 16.1" image; 27.8" x 22.3" sheet

# LEON GOLUB and

# NANCY SPERO

New York City, New York

Lower East Side Printshop

- 23 "The Feminization of Poverty," from  
*Concrete Crisis: a PAD/D Project*, 1986  
Silkscreen on Coventry paper 21.1" x 18.7"

# ARLAN HUANG

New York City, New York

Lower East Side Printshop

- 24 *Smooth Stones for Grandfather:  
The Print*, 1989  
Softground etching and silkscreen on  
buff Rives BFK  
Four images, each 14" x 14";  
total 28" x 28"  
a. "One Stone"  
b. "Two Stones"  
c. "Three Stones"  
d. "Four Stones"
- 25a - 25f *Smooth Stones for Grandfather;  
Glass Stones*, 1991  
Blown glass stones with numerals

sandblasted in Chinese characters;  
series in progress, numerals 1 - 100  
will refer to stories related by the artist's  
grandfather. Sizes vary.

# WILLIAM JUNG

New York City, New York

Lower East Side Printshop

- 26a-d *Brother We're In This Together*,  
series of four, 1990  
Monotypes on Utrecht paper  
Series of four, each: 22.2" x 29.9"  
image and sheet
- 27 "Han Shan," from *Tang My Ass* series, 1991  
Monotype on Utrecht paper 22.2" x 29.9"

# ROBERT LONGO

New York City, New York

Lower East Side Printshop

- 28 "Monument to the Homeless," from  
*Concrete Crisis: a PAD/D Project*, 1986  
Silkscreen on Coventry paper 22.1" x 27.6"

# SUSAN ROSTOW

New York City, New York

Lower East Side Printshop

- 29 *Seaweed*, 1990  
Handmade paper artist's book;  
collaged texts referring to oil spills, inlaid  
with shells and seaweed; fixed with  
wax; text from articles on oil spills,  
printed silkscreen on seaweed  
12.8" x 9.5" x 7.5", closed; opens  
to width of 20"
- 30 *Floated Southeast*, 1991  
Handmade paper artist's book, with  
collage and mixed media  
15.2" x 11.3" x 5.8" closed;  
opens to a width of 21"

# JUAN SANCHEZ

Brooklyn, New York

Lower East Side Printshop

- 31 *Dos Banderas*, 1990  
Silkscreen on buff Rives BFK, collage  
and laser xerox 22.4" x 29.9"

# MIRIAM SCHAEER

New York City, New York

Lower East Side Printshop

- 32 *Days of Our Lives*, 1989  
Silkscreen and collage with objects on  
buff Rives BFK 30" x 22.3" x .75"

# CLARISSA T. SLIGH

New York City, New York

Lower East Side Printshop

- 33 *What's Happening with Momma*, 1988  
Van Dyke brown print on Rives BFK  
29.9" x 22.4"
- 34 *What's Happening with Momma Book*,  
1988  
Van Dyke brown print, folded paper

## Finland: Helsinki

## Cynthia Carlson

- Collaborative installation of monument design  
with group of ten students from Academy  
of Fine Arts in Kuvataideakatemia Gallery,  
Helsinki.

"Ammerikkalajsta Nykygrafikkaa  
Ja Paperitoita"  
Helsinki, Finland

9/22 Thursday—Cynthia arrives in Helsinki  
mid-day and meets Ms. Sirpa Hintikka, the  
Cultural Assistant at USIS. 9/23 Friday 1:00 pm—  
She lectures on her own work at the Fine Arts  
Academy. 9/26 Monday—First day of the  
workshop, nine students show up and Cynthia  
discusses what the group will do for the  
project and exhibition. 9/27 Tuesday—Set format  
for the workshop meeting every morning at  
10:00 am for presentation of ideas, discussions,  
critique and seeing sketches and models

below: Carlson with students

Each student is to find a place in Helsinki to  
design a 'public monument' for that place.  
10/3 Monday—Cynthia meets the students, visits  
the gallery and then returns to the print shop for  
final discussions, critiques and preparation  
for hanging the show the next morning. 10/4  
Tuesday—They spend the day hanging the  
exhibition and at 5:00 pm the opening begins.

helsinki



1 9 9 4







**LAWLEY PAISLEY-JONES**

Arlington, Virginia

Pyramid Atlantic

- 71 *Extremely Polite*, 1991  
Photo-etching on Rives BFK  
13.3" x 11.5" image; 22.7" x 15" sheet
- 72 *They Have Mud on Their Shoes*, 1991  
Photo-etching on Rives BFK  
14" x 11.5" image; 22.7" x 15" sheet
- 73 *In an Unmentionable Moment*, 1991  
Photo-etching on Rives BFK  
13.6" x 11.5" image; 22.6" x 15" sheet

**KENNETH POLINSKIE**

New York City, New York

Pyramid Atlantic

- 74 *Melon Moment*, 1989  
Woodcut on custom paper 30.8" x 22.9"

**JOYCE J. SCOTT**

Baltimore, Maryland

Pyramid Atlantic

- 75 *Saint Martin's Dance*, 1988  
Handmade paper image, with mixed media inclusions  
64.5" x 32" image and sheet  
Loaned by the artist

**CLARISSA SLIGH**

New York City, New York

Pyramid Atlantic

- 76 "Untitled," from *Witness to Dissent: Remembrance and Struggle*, 1991  
Pulp painting on handmade cotton and abaca paper  
92.25" x 45.5" image and sheet  
Loaned by the artist

**EDGAR H. SORRELLS-ADEWALE**

Silver Spring, Maryland

Pyramid Atlantic

- 77 *The Sentinel Within*, 1991  
Unique artist handmade paper image in raw flax pulp with linen inclusions with life mask of cotton abaca pulp and mixed media inclusions  
90.5" x 42" x 4.5" Loaned by the artist

The following works have been added for the Corcoran Gallery Showing.

**ED BERNSTEIN**

Bloomington, Indiana

The University of Indiana (formerly Master Printer at Pyramid Atlantic)

- 78 *Vignette*, 1996  
Mixed-media photo-etching on copper  
19" x 23"

**GAIL DEERY**

Flemington, New Jersey

Rutgers Center for Innovative Print and Paper

- 79 *Self Portrait with Mille Feuille* (detail), 1997  
Handmade paper  
2 pieces, each 14" x 7"  
Part of larger installation

**KATHLEEN EDWARDS**

Philadelphia, Pennsylvania

The Print Center

- 80 "Untitled", 1997  
Monoprint and mixed media on Arches paper  
22" x 30" image and sheet

**CINDI R. ETTINGER**

Narberth, Pennsylvania

The Ettinger Studio

- 81 *Gravity*, 1997  
Monotype on Arches paper  
8" x 10" image; 22 1/4" x 15" sheet

**EILEEN M. FOTI**

Somerset, New Jersey

Rutgers Center for Innovative Print and Paper

- 82 *Broken Heart*, 1996  
Lithograph on grey Rives paper with chine collé 42" x 30" image/sheet

**SUSAN J. GOLDMAN**

Silver Spring, Maryland

Pyramid Atlantic

- 83 *Genovese Madonna*, 1995  
Monotype on Arches 88 paper  
22" x 36" image; 30" x 42" sheet

**ELLEN HILL**

Kensington, Maryland

Pyramid Atlantic

- 84 *My Papa Found A Stone*, 1994  
Pulp painting on artist-made paper  
36" x 30" image and sheet

**KENT KASUBOSKE**

(1954 - 1994)

Clearing Press

- 85 *Milestones*, 1987  
Letterpress and engravings on hand made paper, all by the artist; poem by Karl Young 14" x 10" image and sheet

**DUSICA KIRJAKOVIC**

New York, New York

Lower East Side Printshop

- 86 *Bodies: Maps—Blue*, 1997  
Combined intaglio on Handmade Gunny Rough  
35 1/2" x 23 1/2" image, 44" x 30" sheet

**BRIDGET LAMBERT**

Laurel, Maryland

Pyramid Atlantic

- 87 *Manifestation of the Untouchable*, 1995  
Woodcut on artist-made pulp painting  
30" x 40" image and sheet

**BOBBIE LIPPMAN**

Philadelphia, Pennsylvania

Tockington Paper Studio

- 88 *Gone*, 1994  
Pulp painting 30" x 40" image and sheet

**MARTE NEWCOMBE**

McLean, Virginia

Pyramid Atlantic

- 89 *Can't Undo*, 1996  
Computer generated print  
21" x 23" image and sheet

**MARY PHELAN**

Philadelphia, Pennsylvania

Tockington Paper Studio

- 90 *Occurrence Series #3*, 1996  
Monotype on Arches 88 paper  
6" x 6" image and sheet
- 91 *Occurrence Series #4*, 1996  
Monotype on Arches 88 paper  
6" x 6" image and sheet

**TIMOTHY P. SHEESLEY**

Otego, New York

Corridor Press

- 92 *Croquet Cabinet [yellow stick]*, 1997  
Lithograph on Rives BFK white paper  
22 1/4" x 27" image and sheet

**ANYA SZYKITKA**

Brooklyn, New York

Rutgers Center for Innovative Print and Paper

- 93 *Holes*, 1995  
Polymer transfer and pastel on paper  
14 1/2" x 10 1/4" image; sheet Unique

**SHIGEMITSU TSUKAGUCHI**

Philadelphia, Pennsylvania

Tsuka-Guchi Atelier

- 94 *Landscape - 6 (Wind)*, 1983  
Mezzotint, four colors, on Arches paper 4" x 18" sheet
- 95 *Tree - 1*, 1993  
Mezzotint and etching, five colors, on Arches paper 5" x 6" sheet

**SERGEI TSVETKOV**

Furlong, Pennsylvania

The Rutgers Center for Innovative Print and Paper

- 96 *Departure*, 1996  
Colored monoprint on Arches paper  
27 1/2" x 19 1/2" image  
35" x 25 1/2" sheet

**IGOR BOUDNIKOV**

Plovdiv, Bulgaria

Tockington Paper Studio/Clearing Press

- 97 *Silent Dances*, 1994  
Cardboard engraving (collagraph) and lithograph on artist-made paper, four colors 24" x 18"
- 98 "Untitled", 1994  
Limited artist's book of journal of Igor Boudnikov's residency, June 1994, eighteen pages 9" x 5 1/2" x 1/4"

**JAN CINCERA**

Prague, Czech Republic

Pyramid Atlantic

- 99 *Homage to Corrugated Container Board*, 1994  
Color woodcut on pigmented abaca custom paper  
30" x 19 1/2" Loaned by Gerald Czerny
- 100 *Homage to Corrugated Container Board (book)*, 1994  
Boxed artist's book with watermarked paper slip case, artist-made oriental-style papers, pigmented; constructed corrugated paper binding  
9 1/2" x 12 3/4" x 1 1/4" closed

**JAGODA KALOPEK**

Zagreb, Republic of Croatia

Lower East Side Printshop

- 101 *Ghost Town*, 1994  
Screenprint on Arches watercolor paper 60" x 40" open

**ZORA STANCIC**

Ljubljana, Republic of Slovenia

Rutgers Center for Innovative Print and Paper

- 102 *The World is Watching You*, 1994  
Pulp painting with chin collé and lithograph 38 1/2" x 24"
- 103 *Farewell*, 1994  
Monoprint with lithograph on Arches paper 38 1/2" x 24"

**IEVA ILTNERE**

Riga, Latvia

Tockington Paper Studio

- 104 *In the Garden*, 1995  
Drypoint with monotype on Okawara Japanese paper  
9" x 11 3/4" image; 12" x 17" sheet
- 105 *Black*, 1995  
Custom pulp painting with flax, pigmented cotton, kozo and abaca  
23" x 27" image/sheet

**SANDOR RACZMOLNAR**

Budapest, Hungary

Rutgers Center for Innovative Print and Paper

- 106 *Two Guinness Record Holders Over Niagara Falls*, 1995

germany

**Germany: Fuerstenwalde****26 August – 30 September 1995**

Staedtische Galerie Fuerstenwalde

**Ke Francis** • Workshops and discussions about artist's books, small press books in the context of a southern multi-media artist, self publisher and storyteller. Workshops at Kunsthof Lietzen, Akademie der Künste in Berlin and Steupresse in Berlin and Zentrum Bildende Kunst Neubrandenburg.

The Arts America exhibit *Crossing Over/Changing Places* drew to a successful close in Fuerstenwalde on October 1. The finisage at the gallery in the Altes Rathaus and a representational dinner were the final highlights of several weeks of activities organized by Amerika Haus Berlin to draw attention to the exhibit and attract wide media coverage. The workshops with Ke Francis—one of the artists presented in the exhibit—contributed to a deeper understanding of American Culture and will lead to other areas of German-American cooperation.

USIS unclassified post report

**Italy: Genoa**  
**11 April – 14 May 1995**

Villa Croce Museum of Contemporary Art

**Italy: Palermo****8 June – 8 July 1995**

Albergo Belle Pobere  
Accademia di Belle Arti di Palermo

Goldman &amp; Sorrells-Adewale with students

**Susan Goldman & Edgar Sorrells-Adewale**

• Printmaking and Manipulated Paper  
Collaboration with students at the Academia Linguistica and the Department of Architecture at the University of Genoa, attended opening.

Pyramid Atlantic artists Susan Goldman and Edgar Sorrells-Adewale carried out a highly successful collaborative five-day; 36-hour seminar/workshop project at the Palermo Fine Arts Academy, introductory to the Crossing Over/Changing Places exhibition scheduled to be inaugurated in Palermo next June. The project fully attained its main goal of creating a spirit of artistic expression, friendship and exchange, as masterly designed by exhibit curator Jane Farmer. We have spent intensive days amongst colours and hand rollers, discovering with trepidation the outlining of the images, from the printing of the first colour right through to its conclusion, colour after colour going from yellow, red, blue to black, as if by magic.

USIS unclassified post report

palermo

1995



- Monoprint: lithograph with colored monotype, on Arches 88 paper 42" x 30"
- 107** *Three Guinness Record Holders*, 1995  
Monoprint: lithograph with colored monotype, on Arches 88 paper 42" x 30"
- 108** *One Guinness Record Holder with Whip*, 1995  
Monoprint: lithograph with colored monotype, on Arches 88 paper 42" x 30"
- 109** *Guinness Banana-eating Record Holder*, 1995  
Silkscreen on Arches paper 21 1/2" x 15"

### ELINA SALORANTA

Helsinki, Finland

Pyramid Atlantic

- 110** *Anthropological Studies*, 1995  
Monotype and hand drawing on Arches 88 paper 66" x 30" image and sheet
- 111** *Muslimtrousers*, 1995  
Artist's book; custom-made papers, laser prints, screen print 12 3/4" x 9 1/4" x 1 1/2" closed

### LIINA SIIB

Tallinn, Estonia

Lower East Side Printshop

- 112** *Amarillo*, 1995  
Silkscreen and photo carborundum printed on Somerset Velvet Buff and chine collé on Chapri Yellow with waterbase inks 30" x 22" image/sheet
- 113** *Chi*, 1995  
Silkscreen and photo carborundum, printed on Somerset Velvet Buff and chine collé on Chapri Crimson with waterbase inks 30" x 22" image/sheet
- 114** *Blue*, 1995  
Silkscreen and photo carborundum, printed on Somerset Velvet Buff and chine collé on Chapri Blue with waterbase inks 30" x 22" image/sheet
- 115** *Midori*, 1995  
Silkscreen and photo carborundum, printed on Somerset Velvet Buff and chine collé on Chapri Green with waterbase inks 30" x 22" image/sheet

### Students from the Pedagogoskog

Faculteta, Rijeka

Republic of Croatia

- 116** Working with Eileen M. Foti, Master Printer, Rutgers Center for Innovative Print and Paper: Sandra Butorac, Darija Brajan, Tanja Dabo, Alka Maricic, Mira Lugonja, Jasna Novak, Damic Sculac and Lena Smorvina

### Collaborative Intaglio Project with students from the Academy of Fine Arts

Zagreb, Croatia

Working with Robert Cumming, artist, Massachusetts: Bulic, Kopic, Ladovic, Paro, Simic, Simonovic and Stamenkovska

### ROBERT CUMMING

Whately, Massachusetts

- 117** *Three Sketch Sheets on Hotel Stationary*, Zagreb, Croatia, 1993
- a** *Academy of Fine Arts—Cumming Hit by Falling Branch*  
Ink drawing on hotel stationary 11 1/2" x 8 1/4" Loaned by the artist
- b** *Inter-Continental – Broken Brush Becomes Pen*, 1993  
Ink drawing on hotel stationary 11 1/2" x 8 1/4" Loaned by the artist
- c** *Academy of Fine Arts – Pictorial Chocolates*, 1993  
Ink drawing on hotel stationary 11 1/2" x 8 1/4" Loaned by the artist

### ROBERT CUMMING

Whately, Massachusetts

**118** *Broken Brush Becomes Pen*:

Zagreb, 1993

Metal, wood, paper 9 1/2" 33 1/2" x 3"  
Loaned by Marc and Pam Rudick

### Collaborative Artist's Book Project from the International Graphics Center

Ljubljana, Slovenia

- 119** Working with Lynne Allen, Professor of Art, Rutgers University  
B. Dinovski, Grega Mastnak, G. Moin, Svetlana Rodic, Mojca Senegacnija and June Smok and Znonka Sunuucic

### Pulp Paintings from the Union of Artists, Sofia and The Art Gallery

Varna, Bulgaria

- 120 a** Working with Rick Hungerford, Keswick, Iowa  
from Varna:  
Sasho Anastasov, Ivan Boichev, Milko Boshkov, Maria Chakarova, Alexander Kaprichev, Georgi Lechev, Nikolay Nikolov, Petko, Plamena Racheva, Todor Tachev, Yavor Tsanev, Tonia Tsaneva, Vanko Urumov and Volodia Vulchev  
from Sophia:  
Igor Boudnikov, Boris Brankov, Maria Duchteva, Geno Genov, Natalia Himirska, Nina Kovacheva, Stefan Markov, Michill Petkov, Victor Stoimenov

### Monotypes from the Union of Artists

Sofia, Bulgaria

- 120 b** Working with Kathleen Edwards, Director, The Print Center  
Maria Duchteva, Daniela Evgenieva, Dimo Kolibarov, Ilia Mindev, Georgi Minev, Anatasija Panayotova, Michil Petkov, Vassil Popov, Valentin Stefanov

### Monotype from the Graphic Artist's Union and the Arts University

Tallinn, Estonia

- 121.** Working with Susan Rostow and William Jung, Lower East Side Printshop:  
Onne Eelma, Eve Eesmaa, Inga Hermagi, Piret Hirv, Juri Jegroov, Loit Joekaloa, Mari Kadanik, Katrin Kaev, Kelli Kagovere, Kaupo Kangur, Uku Kann, Voldemar Kann, Concordia Klar, Andrus Koresaar, Maria Kristina Ulas, Kadi Kurema, Ly Lestberg, Mari Liis Laanemaa, Kristjan Mandmaa, Piret Mikk, Naima Niedre, Mall Nukke, Maret Olvet, Sigrid Tabel, Evi Tihemets, Vive Tolli, Annika Tonts, Reiu Tuur, Viidalepis, Marat Wures

### Pulp Paintings of Handmade Paper – without a beater or press, Students from the Fine Arts Academy Summer Workshop

Riga, Latvia

- 122** Working with Kenneth Polinskie, artist, New York, NY J. Devilo, Gatis and Professor Denbo

### Handmade Paper and Intaglio Prints by Students at the National High School for the Arts

Székesfehérvár, Hungary

- 123** Working with Judith K. Brodsky, Director, Rutgers Center for Innovative Print and Paper:  
Mider Barnalás, Kirsten Ester, Nacri Galor, Pitar Hugh, Reva Kanga, Rita Kenerlir, Monika Kess, Edina Kiss, Gabriella Kopf, Partor Lawsson, Teodora Lukas, Gabrella Mentei, Robert Mosberger, Eva Nagy, Kata Nemeth, Emiko Onova, Andrea Pollais, Isop Prosek, Rita Anna Schrenk, Agi Shispetz, Andrew Smith, Anita Toler, Judy Tulop, Gabor T. Tunyogi, Amiko Vilagón, Pallay Zoltan

### Lithographs by Students from the Academy St. Joost

Breda, Netherlands

- 124** Working with Timothy Sheesley, Director and Master Printer, Corridor Press: GAR (Gerard Bartelos), Henk Elessen, Edwin Emmens, Dennis Hapje, Anousjka Kwak, Anita Mueters van Loon, Françoise den Otter, Marthias Steinhart, Yvonne van de Veld and Eva de Visser

### Prints from the Accademia di Belle Arti di Palermo, Italy

- 124** Working with Susan Goldman, Master Printer, Pyramid Atlantic and Edgar Sorrells- Adewale, Professor, Howard University:  
Morio Auzolone, Laura Benfion, Barbara Ceminio, M. E. Futtuso, Aliela Gardo, Nelle Loflerle, Moire Morione, Lela Pasprouovo, Tiziana Pannone, Micol Risso, Celencia Ruoyanti, Roberta Savarino, Feuei Tola, A. Turndorello, Vaccaro, Giaione Valenti

### Intaglio Prints from Plexiglas Plates by Artists from the Falun Graphics Workshop

Falun, Sweden

- 125** Working with Margo Humphrey, Professor of Art, University of Maryland:  
Modhir Ahmed, Brita Andersson, Aina Anliot, Björg Bendiksen-Román, Ylav Dahl, Hans Darke, Åsa Enlund, Anna-Lisa Elwén, Jan Laggar, Marianne Larsson, Evert Lissel, Gunilla Lundstedt, Robert Jugas Persson, Bernt Román, Åke Samuelsson, Malin Striberger, Josefín Wedel-Allguin and Lars Östling

### Intaglio Prints from Aristotle University and Artists' Village

Thessaloniki, Greece

- 126** Working with Dusica Kirjakovic, Director, Lower East Side Printshop:  
X. Etaergesa, Katesira B. Iwarvisou, Karadalaeni, Toposidus Kwetas, Pfeiffer, A. Vitastali, Wassenaar, Geta Wdensky, Xenis and Liva Zargwieray

### Gum Bi-Chromate Prints from Students from the School of Fine Arts, University of Castilla La Mancha

Cuenca, Spain

- 127** Working with Miriam Schaefer, Artist and Designer, Lower East Side Printshop:  
Veronica Perales Blanco, Immaculad Diaz, Roberto de la Buja de la Eneira, Goudrun Ervent, Angel Luis Martin, Godinez, Aurora Hurtado Izquierdo, Amaya Lon\_avei\_ Marina Anaya, M. Delores Lopez Martinez, Susana Murais Millán, Eloisa Gil Re\_a, Celia Antou Santos and Carmela Saro

### Handmade Paper and Monotypes from the Municipal School of Applied Arts, Terrassa and the Massana Arts and Crafts School

Barcelona, Spain

- 128** Students worked with Gail Deery, Master Papermaker, Rutgers Center for Innovative Print and Paper

### Selected Artist's Books by Students at the Technological Educational Institute

Athens, Greece

- 130** Working with Helen C. Frederick and Bridget Lambert of Pyramid Atlantic:  
Abastadou Lydia, Adamopoulou Anthi, Arazos Cristos, Fad Leah, Manali Eleni, Tsoleridis Chris, Kodaki Eleni, Kolyda Frantzeska, Koubareou Dimitra, Labrousí Cristina, Moraitou Evangelia, Palli Magda, Sideratou Athina, Sidiropoulos Anastasios, Sisamakís Nikos, Tsitsa Efi, Vasiliadou Dimitra, Zagarelou Maria, and Georgiadou Alexandra, teacher in Graphic Design at T.E.I.

### Students from the Athens School of Fine Arts

Athens, Greece

- 131** Working with Helen C. Frederick and Bridget Lambert, Pyramid Atlantic:  
Yiannis Kavalaris and Olympia Koukofiki

## Sweden: Falun

18 November – March 1996

Dalarnas Museum of Art

Margo Humphrey

sweden

## Greece: Thessaloniki

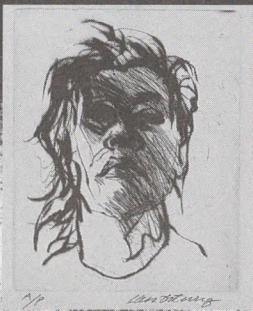
5 September – 27 September 1996

Vafopoulio Cultural Center, Demetria Festival

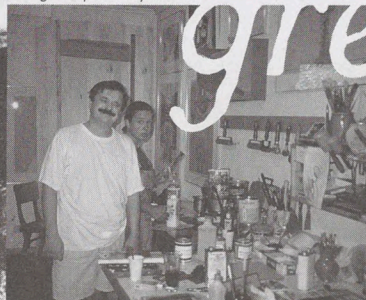
Dusica Kirjakovic

1996

- Led a workshop at the Falun Graphics center introducing plexiglas plates for drypoint and color intaglio printing, held press conference.



far left: drypoint by Lars Osting  
below: Xenis Sahinis' studio  
far right: aquatint by Kandari



greece





Opportunities abroad for language, cultural studies and the arts:

### Art School of the Aegean

Ringling School of Art & Design  
Susan Trovas  
PO Box 1375  
Sarasota, FL 34234-1375  
Ph: (941) 351-5597  
Email: Strovas@mailnews.rsad.edu  
Level: university, continuing ed.  
Greece

### ArtsLink

Cecilia Egua, ArtsLink Coordinator  
12 W. 31st Street  
New York, NY 10001-4415  
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Fax: (212) 643-1996  
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Estonia Hungary Latvia Lithuania  
Poland Russia Slovenia

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Kimberlee Bremser, Sr. Enrollment  
Coordinator  
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Boston, MA 02215  
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Fax: (617) 353-5402  
Email: kbremser@bu.edu  
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United Kingdom

### College Consortium for International Studies

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Switzerland United Kingdom

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Cambridge, MA 02139  
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Fax: (617) 494-1662  
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### Columbia University

Overseas Studies  
303 Lewisohn Hall, Mail Code 4116  
2970 Broadway  
New York, NY 10027-6902  
Ph: (212) 854-2559  
Fax: (212) 854-5861  
Email: reidhall@columbia.edu  
Level: university  
France Germany Italy

### Forspro

11454 SW 127th Court  
Miami, FL 33186  
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Fax: (305) 385-2020  
Level: all  
Spain

### George Washington University

Office for Study Abroad &  
International Programs  
Adrian Beaulieu, Interim Director  
2013 G Street, NW, 104 Stuart Hall

Washington, DC 20052  
Ph: (202) 994-1649  
Fax: (202) 994-9537  
Email: goabroad@gwis2.circ.gwu.edu  
Level: university  
Spain

### Marymount College

MMC Office of Study Abroad  
100 Marymount Avenue  
Tarrytown, NY 10591-3796  
Ph: (914) 332-8222 or (888) 662-4658  
Fax: (914) 631-8586  
Email: studyab@mmc.marymt.edu  
Level: university  
United Kingdom

### National Council for Soviet and East European Research

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Suite 304, 1755 Massachusetts Ave.,  
NW  
Washington, DC 20036-2188  
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Fax: (202) 387-1608  
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6th Floor  
New York, NY 10003-6680  
Ph: (212) 998-5090 or (800)  
771-4698 x 595  
Level: university  
Germany Greece Italy Netherlands  
Spain United Kingdom

### Royal University College of Fine Arts in Stockholm

Department of Printmaking  
Michael Wahrby, Intaglio

Stockholm, SWEDEN 11149  
Ph: (46-8) 614-4000  
Fax: (468) 611-2113  
1 year guest residencies  
Level: university  
Sweden

### Rutgers, The State University of New Jersey

Director, Study Abroad  
Milledoler Hall - Room 205  
New Brunswick, NJ 08903  
Ph: (908) 932-7787  
Fax: (908) 932-8659  
Email: ru\_abroad@email.rutgers.edu  
Level: university  
France Germany Italy Spain  
United Kingdom

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College Semester Abroad Admissions  
Laurie Black, Coordinator  
Kipling Road - PO Box 676  
Brattleboro, VT 05302-0676  
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Fax: (802) 258-3248  
Email: info@worldlearning.org  
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### State University of New Paltz

Office of International Education  
HAB 33

New Paltz, NY 12561  
Ph: (914) 257-3125  
Fax: (914) 257-3129  
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### State University of New York

Academic Year Abroad  
A.M. Cinquemani, Director, AYA  
PO Box 733  
Stone Ridge, NY 12484-0733  
Ph: (914) 687-2470  
aya@pop.mhv.net  
Level: university  
France Italy Spain

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Carey Rivers, Consultant  
Baltimore, MD  
Ph: (410) 337-8645 or (800) 489-9392  
Fax: (410) 486-2828  
Level: junior high and high school  
Czech Republic England France  
Greece Italy Switzerland Asia

### University of Minnesota

Denmark's International Studies  
Program  
Helle Gjerlufsen, Field Director  
100 Nicholson Hall  
216 Pillsbury Dr, SE  
Minneapolis, MN 55455-0138  
Ph: (612) 626-7679 or (800) 247-3477  
Fax: (612) 626-8009  
Email: dis@tc.umn.edu  
Level: university  
Denmark

### University of Rochester

Study - Internship Programs  
206 Lattimore Hall  
Rochester, NY 14627-0381  
Ph: (716) 275-7532  
Level: university  
Belgium France Germany Greece

## Spain: Madrid 11 October - 10 November 1996

Conde Duque, The City Cultural Center

Miriam Schaer

- Gum printing workshop at Galleria Brita Prinz, installation of exhibition and press conference at Conde Duque.
- Workshop in Cuenca on simple artist's book doing a one page gum bi-chromate print [photographic process] and a simple folded book structure.

## Spain: Barcelona 20 November - 7 January 1997

Terrassa Cultural Center  
Caixa de Terrassa: Savings & Loan Bank Gallery

Gail Deery

- A hand papermaking workshop at the School of Applied Arts, lectures at installation, workshops at Escola Massana.

below: poster from Barcelona

## Greece: Athens 1 - 30 March, 1997

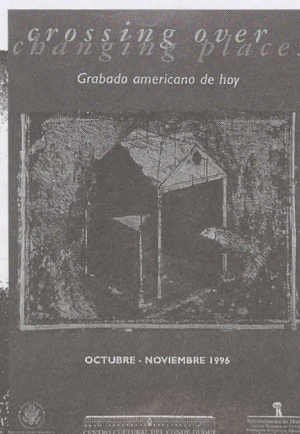
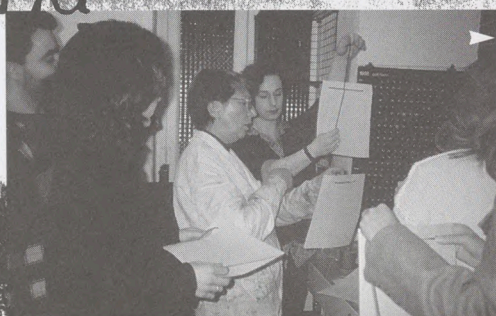
Melina Merkouri Cultural Center

Helen C. Frederick and Bridget Lambert

- Papermaking workshop and introduction to printing on "sintra" plate on handmade papers at the Graphic Arts and Artistic Studies Department of the Technical University of Athens.
- Installation of exhibition, major television and press conference.

madrid

right: Miriam at  
Galleria Brita Prinz.



athens

With great interest we set out to view the exhibition as contemporary American prints titled Crossing Over/ Changing Places, which is currently showing at the "Melina Merkouri." The presentation is wide and aesthetically successful. The participating artists originate in various U.S. printing studios and university groups.

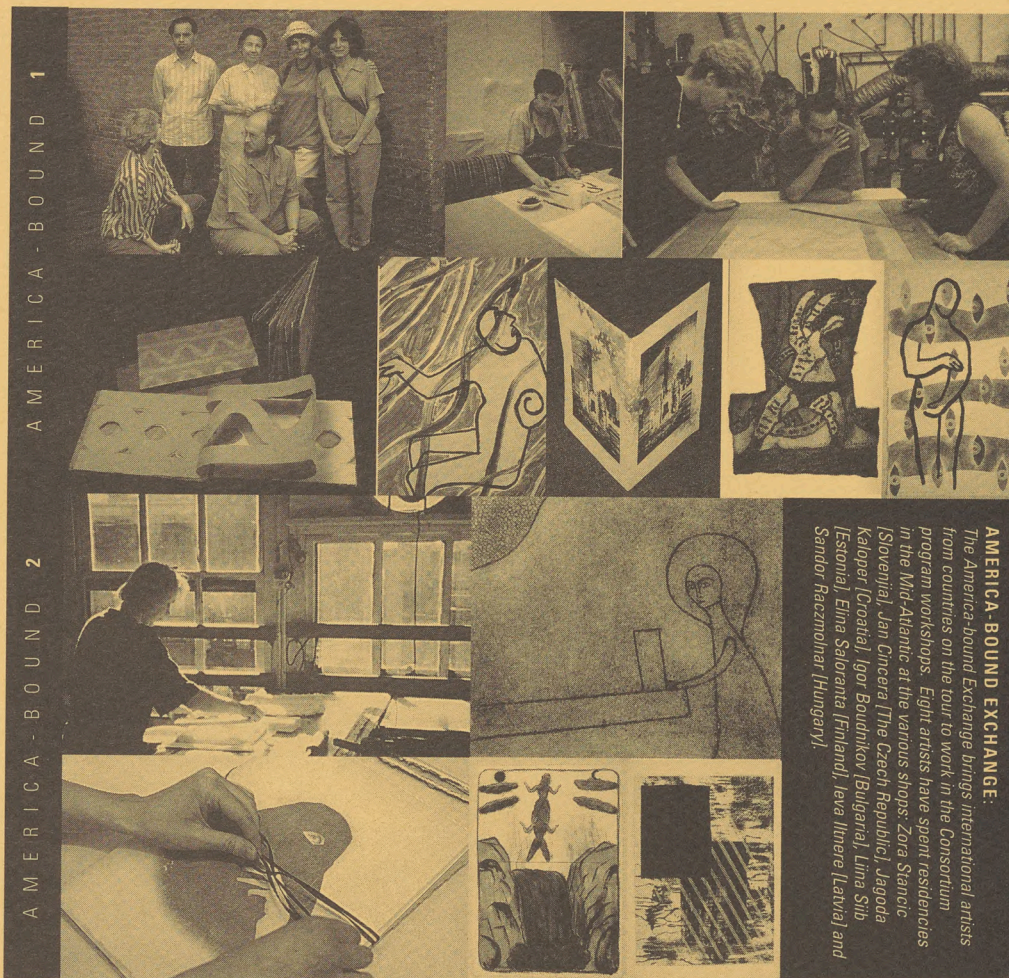
review in Athens newspaper



During the seven-year course of the *Crossing Over/Changing Places* project, there have been many changes in the lives of the participating print and papermaking shops, their personnel, their visiting artists and the extended family that has come together around the life of the project.

- With difficulty we acknowledge the loss of Nadine DeLawrence, Kent Kasuboske, Clem Chiang and David Brodsky. Overseas we have lost Davor Maticevic and Katrina Salmela-Hasan.
- We also celebrate the arrival of Jarret Sen, son of William Jung and Susan Rostow; Beatrice Rose and Isabel Pearl, daughters of Susan Goldman and Jeff Owens; Henry, son of Ellen Hill and John Godfrey; Maris, daughter of Cindy Ettinger; and Georgia Rose, daughter of Rick and Maqgie Huneerford.

- **New York:** The Lower East Side Printshop has realigned its management, bringing on Dusica Kirjakovic as Director. Susan Rostow and William Jung have started the Fourth Street Water-based Printshop in their studio, down the street from the LESP. Board member Miriam Schaar has been a terrific liaison between the Printshop Board and the Consortium.
- **New Jersey:** The Rutgers Center for Innovative Print and Paper has moved to its state-of-the-art facilities in Rutgers' new Civic Square building in downtown New Brunswick, with custom-designed work spaces and a new gallery; and the program has become the *Rutgers Center for Innovative Print and Paper*, acknowledging the tremendous growth of hand papermaking under the direction of Master Papermaker Gail Deery. Rutgers has acquired equipment and developed a letterpress and book arts studio under the direction of professors Lynne Allen and Sheena Calvert. Former Rutgers Master Printer Anya Szytkita has moved to Brooklyn.
- **Philadelphia:** The Print Club of Philadelphia has undergone management reorganization, bringing on Assistant Director Joan Wetmore, and a refocusing of its mission reflected in its new name, *The Print Center*. *The Print Center* has greatly expanded its gallery shop to better serve the artists. Timothy Sheesley has moved *Corridor Press* to the Catskill Mountains in Otego, New York.
- **Washington/Riverdale:** Pyramid Atlantic has added a new Master Printer, Oscar Gonzalez-Ceron previously of the Taller Gonzalez-Ceron in Bogota, Columbia, and expanded the silkscreen and letterpress operations. In the course of the *Crossing Over/Changing Places* project Bridget Lambert started as a University of Maryland student intern, became a staff member resident printmaker who traveled with Helen Frederick to conduct collaborations in Athens, Greece. Lawrence Hamlin of *Mad Dog Press* spent a year as a Master Printer at Pyramid; Ed Bernstein, former resident printer, has moved to Bloomington, Indiana, to chair the Department of Printmaking. Pyramid established the Book Arts Fair—the fifth will take place at the Corcoran Gallery of Art November 22nd and 23rd, coinciding with the final weekend of the showing of *Crossing Over/Changing Places*.



- Attended the museum and festival openings, showed a portfolio of work and spoke on contemporary graphics in the US and did a condition inspection of the artwork.

The *Crossing Over/Changing Places* is the final exhibition in the Corcoran's *Year of the Print '97*. There will be a printing press in Gallery 16 of the Corcoran and the work from both the *Europe-bound Exchange* and the two *America-bound Exchanges* will be shown. An extensive series of artistic collaborative workshops will be held with all levels of public school students and university students in the Corcoran studios. There will also be public programs—artists' discussions, concerts and lectures in conjunction with the residencies as well as satellite exhibitions and programs at a number of Embassies.

germany

washington d.c.

right: Sander Raczmolnar and Lynne Allen  
at the Corcoran Gallery



end of USIA - sponsored tour

1 9 9 7





## Colophon

**transfer:** A program of the *Crossing Over Consortium* was designed collaboratively by high school students of the greater Washington, DC, area under the direction of Sheena Calvert, Design Professor, Rutgers, The State University of New Jersey, and technical assistants Deborah Walkoczy, Jason Debacco, Bridget Lambert and Mira Friedlaender. Jane M. Farmer, Consortium president, and Helen C. Frederick, Artistic Director, Pyramid Atlantic, further coordinated the project.

The twelve high school students who received full scholarship funding to participate in the design of the publication included: Jordan Allen, Duke Ellington School of the Arts • Brandon Harper, Spingarn High School • Kylee Kennedy, Suitland High School • Thanh-Ha Nguyen, Bladensburg High School • Luis Peralta, Bell Multi-cultural High School • Alyssa Poole, School Without Walls and Maryland Institute College of Art • Hilda Salazar, Latin American Youth Center • Wondwossen Shimeles, Cardozo High School • Mark Walker, Duke Ellington School of the Arts • James Williams, Spingarn High School • Mauricio Wolasco, Latin American Cultural Center • Suleiman Shifaw, Cardozo High School.

In the fall of 1997, scholarship opportunities will continue under the auspices of the Consortium in the *Gallery 16 Transfer Program*. This program will accompany the exhibition *Crossing Over/Changing Places* which is on view at the Corcoran Gallery of Art from October 15 to November 23, 1997. In January the high school students will create their own artist books at Pyramid Atlantic in the program called *Making Connections* as an extension and evaluation of the Consortium's activities.

The *Crossing Over Consortium* is a 501 (c)(3) tax exempt organization located at 3724 McKinley St, NW, Washington, DC 20015-2510, voice, (202) 966-4828; fax, (202) 244-5952; email, [consort@erols.com](mailto:consort@erols.com). In the Crossing Over project, the Consortium features four programs: The Lower East Side Printshop, 59-61 East 4th St, New York, NY 10032; The Rutgers Center for Innovative Print and Paper, Mason Gross School of the Arts, PO Box 270, New Brunswick, NJ 08903-0270; The Print Center, 1614 Latimer Street, Philadelphia, PA 19103; Pyramid Atlantic, 6001 66th Avenue, Suite 103, Riverdale, MD 20737.

**transfer** was created at Pyramid Atlantic in Riverdale, Maryland, June, 1997.